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THE HAVEMEYER LIBRARY, now in the hands of Mr. J. W. Bouton, for sale, is one especially interesting to collectors of rare illustrated books and works on the graphic arts. Other books there are, showing a wide range of taste in reading and collecting in the former owner of the library. Most, however, would come within the province of a collector of artistic books. Of American publications, we may mention Henry L. Stephens's illustrated *Æsop's Fables*, the édition de luxe of *The American Art Review*, "Artistic Houses" and a large paper copy, bound by Mathews, of Bancroft's "History of the United States." A collection of reliques of Robert Burns, including original letters, songs and criticisms, published by Cromeck, is enlarged by the insertion of many portraits, plates, autograph letters, original sketches by Stothard, is bound in dark blue by Rivière. Of Eugene Plon's "Recherches sur la vie de Benvenuto Cellini," illustrated by Le Rat, Baudray and other celebrated etchers, reproducing all existing works attributed to the great gold worker, there is a proof copy, with double impressions of the plates. The decorative works of Delacroix, Berain, Huet, Marillier, Prudhon, and other great French artists, engraved, some in colors, and published by Chesneau; Quantin's "Collection des Chefs-d'œuvres Antiques," with vignettes in gold and colors; Walter Crane's "First of May," an India proof copy; many Cruikshank books; Leonardo da Vinci's "Literary Works," comprising his writings on painting, sculpture and architecture, on geography, geology, philosophy, humorous and personal papers, in Italian and English, illustrated with autotypes, are among the books particularly interesting to artists and art lovers. Dibdin's bibliographical works, Didot's catalogues, and many rare editions, will take the eye of the book-hunter. Audubon's "Birds," with autograph, and Gould's magnificent publications on Asiatic and Australian birds and mammals, all illustrated with splendid colored plates, will probably find their way into some public library or into the hands of some rich naturalist—if such a man there be. Finally, of the books that Mr. Lang signalizes as the greatest prizes for the book-lover—illuminated books of hours and missals—there are some uncommonly attractive examples.

NEEDLEWORK NOTES.

THERE is nothing especially new or striking in artistic needlework this season, and the favorite "cut work" and "drawn work" which date back to the sixteenth century still hold their own in the popular fancy. This kind of embroidery was introduced into France by Catharine de Medicis, who was herself a pupil of the nuns of Florence, and she taught it to Mary Queen of Scots, who beguiled with it many of the weary hours of her captivity. Drawn work is extremely fascinating, and after the threads are all pulled out and the work planned, the filling in of the pattern presents no difficulty. Butcher's linen is the material used for carving cloths, tray cloths, etc., and a fine quality of this may be bought for \$1 a yard. The centre piece for dinner tables continues to be a piece of linen from twenty to twenty-seven inches square, which is generally bordered with leaf forms cut out around the edge, and filled in with some of the various fancy stitches which have come to us from France and Germany, and which are now so popular. The work is often done in white silk floss, and occasionally a thread of Japanese gold outlines the whole with charming effect.

Tea cloths are still a decorative feature at afternoon receptions, and they may be bought already hemstitched and stamped at prices varying from \$3 to \$5 each. These are very simple in design, however, and are not to be compared with the elaborate ones seen in many drawing-rooms.

Some new sofa pillows are made of a coarse soft huckaback, which is an excellent medium for darning, the needle only requiring to be slipped through the raised figures, the thread being thus kept perfectly straight. A large and bold conventional design is first stamped upon the cloth, and then outlined in the popular "long" and "short" stitches, which are a sort of compromise between plain outlining and solid embroidery. In a pillow lately seen, the design was done in white and the darning in pale blue floss silk. Blue silk covered the underside of the cushion, heavy cords finished the edges and thick tassels of blue and white were knotted at the corners. Yellow or orange colored silks are very effective used on this material, and where an inexpensive cushion which is to be laundered is desired, crewels might take the place of the silk floss.

Some new photograph frames, designed to hold a single picture, are in the shape of a clover leaf, and are made of white linen, which has a cluster of field flowers painted upon it. They are especially intended for the boudoir, and are extremely dainty.

Small pillow sachets of sheer white linen, filled with dried lavender flowers, and embroidered with the flower and leaf of the plant in lavender-colored silks, are intended for the linen closet. They are fringed at the ends, and are about ten inches long and four and one half inches wide. When orris powder is used, the long arrow-shaped leaves of the orris plant, done in delicate greens, is the design employed. In each case the work is in simple outline.

One of the stitches used for embroidering the leaf forms which are outlined on table covers, tray cloths, etc., is sometimes called "Honey-comb stitch," from its resemblance to the cells of a honey-comb. It looks difficult, but is in reality very simple, all the art required being to keep the stitches even and of the same size. A row of button-holing is first worked, with the stitches about one eighth of an inch apart. The thread is then broken off or slipped on the underside back to the beginning of the work, and another row of button-holing worked one eighth of an inch below the upper one, the needle this time being inserted in the middle of the loop above. This is repeated until the leaf form is filled in, producing a web-like effect, which is very showy, this stitch being on that account especially suitable for filling in. A centre piece or "centre table," as this cloth is sometimes called, which was re-

cently used at a luncheon in which the decorations were all in green and white, had a border of grape leaves outlined with cord-work and cut out around the edge. Each leaf was filled in with the honey-comb stitch done in delicate greens. Yellow silks are sometimes used to embroider "centre tables," but for most occasions white is preferable.

New Publications.

ART.

THE CENTURY MAGAZINE for May to October, 1889, is before us in its well-known yellow-bronze binding. It is scarcely necessary to say that The Century continues to be that one of the illustrated monthlies which gives most space and attention to matters of art. In the present volume there are Mr. Stillman's interesting articles on "The Italian Old Masters," which include notes about Orcagna, Masaccio, Fra Angelico and Filippo Lippi. Mr. Theodore Ware's article, "An American Artist in Japan," is very readable and instructive. The illustrations and text of Mr. De Kay's archaeological articles on "Ancient Ireland" add much to our information on a fascinating subject. We hope to see the subject continued and these papers ultimately collected in book form. Mr. Wyatt Eaton's "Recollections of Jean François Millet," with the excellent portrait by the author, and reproductions of some of Millet's drawings; Mr. Edward L. Wilson's views of scenery "Round about Jerusalem"; Mrs. Van Rensselaer's critical article on Corot, excellently illustrated. The papers on "Wood Engraving," that on "The Pharaoh of the Exodus" and Mary Hallock Foote's series of "Pictures of the Far West" fully bear out our assertion and maintain the high reputation of the magazine.

THE MANUAL OF ANCIENT SCULPTURE of M. Pierre Paris, translated by Jane E. Harrison, is a readable and, in most respects, trustworthy guide to the study of ancient Egyptian, Chaldean, Assyrian and Greek sculpture. The many excellent drawings of the original have been reproduced, and some new ones added. Slight, but not unimportant additions have also been made to the text, especially in the Egyptian section. The recent discoveries by the American School of Archaeology at Dionusio, near Athens, are noticed, and, in general, the work has been edited with exemplary care and intelligence. The serious mistake committed by M. Paris in accepting without question the so-called statue of "The Priest with the Dove," otherwise known as "The Bearded Venus" in our New York museum, is not corrected; and we have noticed a few smaller mistakes, such as the misprint of "Sensitive" for Shemitic on page 75. (J. B. Lippincott & Co.)

THE STORY OF MUSIC, by W. J. Henderson, begins with a short account of the Ambrosian and Gregorian chants in which have been preserved something of the antique choral music of the Greeks and Asiatics. The beginning of modern harmony is put at about 895 A.D., and from this date down a full though succinct account of all the great improvements in modern music is given. The story ends with the production of Verdi's "Otello," after giving a sympathetic account of the work of Wagner, Chopin and Berlioz. (Longmans, Green & Co.)

PRÆTERITA has reached chapter four of volume three, and the date of the death of Mr. Ruskin's father, and the introduction into his household of his cousin Joan. Some of Joan's journal is given, and it is bright and amusing. We have before given our opinion that "Præterita" is destined to rank as one of the best of autobiographies. Its devious progress and its lingering over early scenes are, to our mind, capital merits. (John Wiley & Sons.)

THE QUEEN OF THE ADRIATIC, a series of excellent colored photographic illustrations of Venetian architecture, already noticed by us, is issued as a Christmas publication, with careful descriptive letter-press and extra illustrations set up with the type. It comes in two forms, in an illuminated paper cover and in a permanent embossed and gilt canvas cover. No more acceptable memento of travel, and few better substitutes for it, are to be found. St. Mark's Cathedral, the Campanile, the Bridge of Sighs are a few of the subjects illustrated and described. (Frederick A. Stokes & Bro.)

PERSONAL AND HISTORICAL.

A COLLECTION OF LETTERS OF DICKENS from 1833 to 1870, selected from the volumes published about ten years ago by his daughter and sister-in-law, will be acceptable to many admirers of the great novelist who cannot afford space to the three original volumes. The selection seems to have been wisely made, so as to include nearly everything that would specially strike one on reading through the larger collection. We do not, however, think it wise to curtail letters. Those given should, we think, be given in full. Some of these refer to Dickens's work, such as "The Christmas Carol," a letter to Professor Felton exulting in the success of the book, and referring to Prescott, Sumner and Longfellow. The reader is apt to wish that the publisher had not cut such a letter as this. There is a useful index, a portrait of Dickens on the title-page and a fac-simile of his handwriting. (Charles Scribner's Sons.)

ENGLISH LANDS, LETTERS AND KINGS, by Donald G. Mitchell, takes the reader over many hundred years of British and English history and legend. King Alfred and the early invaders are discussed in the first chapter. Geoffrey of Monmouth to King John, with an account of the rise of the Arthurian romances, the mixed language from which modern English has sprung and some notion of the religious and social life of the

time, takes up the second. Roger Bacon, Langland, Wycliff and Chaucer make the third, and other chapters deal with the French wars and the ballad makers, the Reformation period and the psalm-writers and Elizabethan England, the last division getting three whole chapters. Extracts are given, but this is by no means a book of extracts. Mr. Mitchell's scholarly and appreciative criticism, and a thread of narrative and description running through it make it a book unique in its kind. (Charles Scribner's Sons.)

MEMORIES OF FIFTY YEARS, by Lester Wallack, with an introduction by Lawrence Hutton and portraits of the author and many of his friends, makes a notable addition to the literature of the stage. The list of illustrations, alone, should tempt many an old playgoer. Here are speaking likenesses of G. V. Brooke, Charles J. Mathews, A. H. Davenport, Charlotte Cushman, Dion Boucicault, Douglas Jerrold, William E. Barton, Macready, Bulwer-Lytton and scores of other worthies, and pictures of Wallack's several theatres, from Broome Street to Thirtieth Street. The text, written in the first person, is chatty and anecdotal. An index, a list of characters played by Mr. Wallack and a reprint of the bill of the play on the occasion of the opening of the old Broadway Theatre help to make this a most satisfactory souvenir of the actor who did so much for intellectual amusement in New York. (Charles Scribner's Sons.)

MR. CABLE'S STRANGE TRUE STORIES OF LOUISIANA will probably, as years roll by, become the most popular of his books. As Mr. Cable says in his introduction, "true stories are not often good art." But these are. He gives an account of his documents, photographs them, indeed, for illustrations and tells how he came by them. One is in part a transcript from a law report. Another is a Creole maiden's manuscript account of the voyage of her grandmother. Others are old newspaper articles and old letters translated by Mr. Cable. They recount a series of occurrences at least as important historically as those which certain members of New England Tory families deluge us with, and, humanly and artistically speaking, far more interesting. Mr. Cable has done a good work for our literature and for his own fame in bringing them to light. (Charles Scribner's Sons.)

THE HISTORY OF THE UNITED STATES OF AMERICA DURING THE FIRST ADMINISTRATION OF THOMAS JEFFERSON, by Henry Adams, gives in two handy volumes a comprehensive account of the growth of the country and its institutions during that important period. The establishment of the judiciary, the quarrel with France, the erection of Ohio into a State, the acquisition of Louisiana are among the important matters treated of in Mr. Adams's clear and flowing style. There is an excellent colored map of the West Florida and Louisiana coast line, and a very useful index. (Charles Scribner's Sons.)

A SUMMER IN A CAÑON, by Kate Douglass Wiggin, is an agreeable account of the adventures of a camping-out party in Las Flores Cañon. The party includes Miss Polly Oliver and Master Jack Howard, who may be styled Prince and Princess of Mischief; a Mexican, Pancho, and a "Chinee," Hop Yet; a Camp poetess, Bell Winship, and a few other young people, with Dr. Paul Winship and Mrs. Winship to see after them. They have a very good time in the Cañon; Polly's birthday is celebrated with great glee, and before breaking camp, the reader is treated to camp-fire stories about "Valerio; or, the Mysterious Mountain Cave;" about Hernando de Grijalva and his golden island, and "Juan de Dios and his Coal-black Charger." It ends up in splendid style, with a Mexican "danza," of which we wish we could reproduce the words and music. (Houghton, Mifflin & Co.)

POETRY.

LYRA ELEGANTIARUM, Mr. Frederick Locker's compilation of Vers de Société, first published, we believe, about twenty-five years ago by Moxon at Oxford, has become so popular that a copy of the original edition is now highly valued. We are glad to see that a cheap edition has been brought out by Frederick A. Stokes & Bro.; it is a pretty book, although by no means as handsome as the Oxford edition. Neatly bound—for it should not be allowed to remain in paper covers—it will make an acceptable present to any lady, young or old.

ANOTHER book very suitable for the same purpose is Owen Meredith's LUCILLE, illustrated by Frank M. Gregory, and issued by the same firm. The illustrations are clever India-ink sketches, photographically reproduced in tones and picturesquely inserted in the text. The typography is very neat, the paper smooth and luxurious, as is required for the printing of such illustrations. (Stokes.)

BETWEEN TIMES, Walter Learned's book of verses, "The Wayside Well," "To a Fire-Fly," "The Dead Rose Tree," and others, is got out in similar style to "Lyra Elegantiarum," except that it makes a somewhat smaller book, and has a dance of cupids in gold on the paper cover. (Stokes.)

FICTION.

A GIRL GRADUATE, by Celia Parker Wooley, tells of the experiences in school and out of a girl of the period who is a credit to the period. Laura Danvers begins life with little tact, but with a good fund of honesty. She studies medicine, has her spell of romance, and is absorbed in daughterly cares for her mother when the novel closes with a shower of rice over one of her old-time playmates. (Houghton, Mifflin & Co.)

STANDISH OF STANDISH recounts in the form of fiction some of the adventures of the redoubtable Miles Standish of Longfellow's poem, and of New England legend and history.

It is by Jane G. Austin. The humors of the first Thanksgiving dinner are related with as much gusto as if the authors had helped to eat the turkey stuffed with beech-nuts, and Wituwamat, Peck-suot and the other Indians introduced in the tale are idealized—but not in Cooper's fashion—until they become worthy to fall by Standish's steel. (Houghton, Mifflin & Co.)

CHARACTER AND COMMENT. Selected from the novels of W. D. Howells, by Minnie Macoun. For those admirers of Mr. Howells who like to have the wit and wisdom of their favorite authors neatly labelled and assorted, conveniently accessible, this little volume will probably possess the necessary requisites to popularity. The novels from which the selections have been made we shall not now criticise; they are already too familiar to the public for this to be necessary, and Mr. Howells's place in the public favor is too securely established to make the task of seeking to depose him from it, were we disposed to attempt it, other than an ungrateful one. Whatever may be this author's limitations, it must be conceded that he has a larger share of that practical wisdom, based upon observation and sound common sense, which is best appreciated, as it is best understood, by the average reader, and that he knows how to give it expression, if not always in the purest English, generally in language pleasing to the popular ear. (Houghton, Mifflin & Co.)

THE MEMOIRS OF A MILLIONAIRE, by Lucia True Ames, offers many suggestions, some of them practical, some of them otherwise, as to the best methods of improving the social and moral condition of the poor. The heroine has been left a fortune of many millions by a man who had been in love with her, and whom she had come near loving well enough to marry, and she determines to devote these millions and her own time henceforward to philanthropic work. While she is yet in the beginning of her labors, however, she meets with an accident in a journey by rail, is rescued from impending death by Ralph Everett, the only man for whom she had ever felt genuine love, and whom she has supposed to be married; is carried to his house, where the attending physician soon declares her recovery impossible, marries Everett informally, in this persuasion, he believing her to be as poor as himself; recovers, notwithstanding the doctor's dictum, and begins at once to form new plans for future labors. Meantime, however, she sets sail with her husband for the West Indies, and the vessel, with all on board, is lost in mid-ocean. This is an abrupt ending to the slender thread of the story, and an unsatisfactory one to the humanitarian schemes of the heroine. It would have been interesting to know what Mr. Dunreath's millions, in the hands of a philanthropist with the advanced views of Mildred Brewster and her unselfish nature, would have accomplished. (Houghton, Mifflin & Co.)

BOOKS FOR CHILDREN.

CHILDREN'S STORIES IN ENGLISH LITERATURE, by Henrietta Christian Wright, is an excellent idea imperfectly carried out. Mrs. Wright, with the laudable purpose of beginning with the beginning, introduces stories which are not English at all—namely, some of the ancient Cymric and Gaelic romances, which she classes together as British, much as if one should confound the German and Scandinavian literatures and dub them both "Dutch." Her material for this chapter seems to have been derived from Matthew Arnold, whom she has apparently read to little profit. Of the later stories, those of King Arthur and Robin Hood, and those from Chaucer and "The Faery Queen" are the most interesting; but the book suffers in all its parts from the attempt to compress so much into so small a space. (Charles Scribner's Sons.)

BABES OF THE NATIONS, new verses by Edith M. Thomas, have illustrations in colors after water-color drawings by Maud Humphrey. These illustrations are very pretty, though a little bit edgy. Our own experience in this line tells us that it is hard to induce lithographers, when copying water-colors, to refrain from putting a hard outline to every tint. "One, Two, Three, Four" is another book of baby pictures by Miss Humphrey, illustrating verses by Helen Gray Cone, to which the same remark applies. Thus it seems to us that the little boy with the "fairly wine-skinned"—that is to say, grapes, would be much improved if some at least of the outlines were softened off into the background. At present he looks out. The drawings are otherwise so good that it is doubly a pity that so obvious a fault was not remedied while the lithographic work was in progress. (Frederick A. Stokes & Bro.)

ST. NICHOLAS from November, 1888, to October, 1889, in its two red and gold bound volumes, will make the happiness of many a family. There are in it babies of all sorts and sizes, of many climes and of many times. We have pictures and stories of the Misses Hardwick, who were sixteen in the year 1781, and who had much ado about the rents in their "grand-papa's coat." A modern miss of the same age sends as her excuses for not writing a letter, a series of sketches of herself rolling paste, sewing some mysterious garment, pounding a piano and carrying spade and rake in the garden. She evidently wishes "The Letter Box" to think she is very busy. We are shown all about modern harbor defences of earth, iron and wood, such as we should have, but have not; also about "Noted Dogs," "La Tour d'Auvergne" and "The Bells of St. Anne," and shown how a battle is sketched and how "Mother Hubbard" looks on a Japanese background. In spite of much commendable competition, St. Nicholas remains unsurpassed as the magazine for youths. (The Century Co.)

BETTY LEICESTER, a Story for Girls, by Sarah Orne Jewett, gives an account of a summer spent by the heroine, a girl of fifteen, at her Aunt Barbara's house in Tideshead, her father, a naturalist and a scholar, being meantime absent in Alaska, in search of specimens. The doings of the Sin Book Club and the Out-of-Door Club, and Betty's conversations with various persons, young and old, at Tideshead, interspersed with such moral reflections as are suggested by the incidents of the story, are all related with an evident desire, on the part of the author, to benefit her youthful readers. The interest of the story throughout is of the mildest, an excursion on the Starlight, toward the end, when Mr. Leicester joins Betty at Tideshead, being one of its most exciting episodes. (Houghton, Mifflin & Co.)

MINOR HOLIDAY PUBLICATIONS.

THE RAINBOW CALENDAR, compiled by Kate Sanborn, is the newest thing out in the way of a calendar, and is not to be spoken of in the same breath with the ordinary flimsy Christmas trifle. It has a page for each day of the year, as is usual, and on each page selections grave and gay and more or less appropriate, as is also customary; but the novelty is that the 365 pages are well printed on good white paper and substantially bound into a pretty book to serve for all years to come. The idea commends itself at once, and the book has only to be seen to be appreciated. (Houghton, Mifflin & Co.)

A CALENDAR in book form, from L. Prang & Co., with the appropriate sign of the Zodiac facing each month, is in imitation of the old color block printing, and is curious and artistic. Another, in a very pretty little design in violets to

fasten against a wall or the desk, might fitly find a place in the boudoir. A "Washington Calendar" and a "New York Calendar," while possessing a local interest on account of the buildings represented, are, as to the drawings—coarsely done in pen and ink—scarcely above the level of newspaper illustrations.

THE CALENDAR OF THE SEASONS, by Maud Humphrey, contains four colored drawings of children in seasonable costume for Winter, Spring, Summer and Autumn, following the natural progression. Winter is a boy in pea-jacket, Carlist cap and leather mittens. He stands between January, February and March. Spring is a baby with a daisy chain, and Summer a little girl in a corn-field. **THE CALENDAR OF THE NATIONS** has a design for each month by Miss Humphreys, of children from Russia, Italy, Ashango-land and all over creation. And **THE SUNTER CALENDAR OF THE MONTHS,** by Mrs. J. Pauline Sunter, has a dozen other assorted babies scraping acquaintance, now with a pug-dog and again with a sparrow, perched on a rock or planked on the grass or dabbling in shallow water or toddling through the snow. (Frederick A. Stokes & Bro.)

PRANG'S CHRISTMAS PUBLICATIONS include several attractive-looking booklets, among which "Notes from Mendelssohn" is especially worthy of mention. This is a prettily bound volume, of oblong form, containing the "Open Air Songs," with appropriate illustrations in colors by Louis K. Harlow, and a few bars of the melody printed at the head of each song. The words themselves are full of charm, and the illustrations are, on the whole, beautiful and suggestive. "Haunts of Holmes" is a smaller volume, also oblong in form, consisting of scenes connected with the life of the poet, with apposite quotations appended, alternating with extracts from his works. The illustrations are also by Mr. Harlow. In "Good Luck," a pamphlet of oblong shape, with a fancifully decorated cover, the text and the illustrations (by Louis K. Harlow and F. Schuyler Matthews) are so intermixed as to present to the eye a somewhat confused appearance. Exceptions to this are a design of the crescent moon in gold on a warm gray background, and one of a four-leaved clover on a delicate green background, in both of which the effect is harmonious. "A Summer Day," by Margaret Deland, with illustrations by Harlow, offers nothing specially noticeable.

While few of Prang's new Christmas cards have features distinctively characteristic of the season, most of them are agreeable in design, and all are beautifully printed. "The Prize Babies' Walking Match," by Ida Waugh, showing half a dozen little ones, each supported by its nurse, making their first essays in pedestrianism, will be especially popular with mammas. A card with a cluster of red and white geraniums on an olive green background is rich in color and generally effective. A large oblong card giving a symbolic treatment of the children's Red Letter Days is prettily composed and good in color.

THE STAR-SPANGLED BANNER is profusely illustrated with American landscape views in colors and in monotype. There are views from Mackinac, West Point, Newport, the Catskills, Niagara, the Yosemite and every famous view place in the Union. Francis Scott Key's poem is printed among them with the music. **MY COUNTRY, 'TIS OF THEE** is issued in similar style. (Frederick A. Stokes & Bro.)

A LOT of pretty little vignettes in tints, of landscapes, and children, with verses as light and as pretty, are designed and written by J. Pauline Sunter as a substitute for the usual New Year's card, and are published by Lee & Shepard with a calendar in the same style, printed in brown, pink and turquoise, which begins with a "Hurrah for the New Year," and contains such timely admonitions as "Come in Out of the Rain," illustrated by a little boy under a dripping umbrella, and fancies like that of the robins singing "Thanksgiving Day in the Morning" and the fluttering swallows in September who "Think of Going South Soon." The oblong slips are chained together with white metal and tied with white satin bows and put up in dainty white boxes. Christmas has not been forgotten, for a third set of cards, by Miss Sunter, has the usual good wishes and selections from Tennyson and Prescott, with pictures of angels, robins and pug-dogs.

MISCELLANEOUS.

CARDS, THEIR SIGNIFICANCE AND PROPER USES, is a complete and thoroughly trustworthy guide to the etiquette of the visiting card, brought down to date. (F. A. Stokes & Bro.)

BACKGAMMON AND DRAUGHTS tells of the origin of the game of backgammon, and gives hints from Hoyle and full instructions for playing it. Draughts, or "checkers," are still more fully described after Pardon and Anderson, in nine chapters, in which the theory and practice of the game are developed with the aid of diagrams. (F. A. Stokes & Bro.)

COAL AND THE COAL MINES, by Homer Greene, is the latest issue of the admirable Riverside Library for Young People. The geology of the coal formation, the history of the introduction of anthracite coal into general use, the plan and mode of working of a coal mine, the dangers and difficulties under which the work is done are described in an easy, familiar style, but clearly and accurately. The book is well illustrated with diagrams, plans, maps and phototype views. (Houghton, Mifflin & Co.)

BUREAU OF CRITICISM AND INFORMATION.

THE Art Amateur has decided, in response to urgent demands from many subscribers, to establish a department where drawings, paintings and other works of art will be received for criticism. A moderate fee will be charged, for which a personal letter—not a circular—will be sent, answering questions in detail, giving criticism, instructions or advice, as may be required, in regard to the special subject in hand.

It is the intention of The Art Amateur to make this department a trustworthy bureau of expert criticism, and so supply a long-felt want, as there is now no one place in this country where disinterested expert opinion can be had on all subjects pertaining to art.

Amateurs' and artists' work will be received for criticism, from the simplest sketches or designs up to finished paintings in oil, water-colors and pastel. Old and new paintings, and objects of art of all kinds will be not only criticised, but classified and valued, if desired, at current market prices.

SCALE OF CHARGES:

Price for criticism of single drawings.....	\$3.00
For each additional one in the same lot.....	1.00
Price for criticism of single painting (either oil or water-colors).....	4.00
Each additional painting in the same lot.....	1.00
N.B.—No more than six paintings are to be sent at one time.	

All risks must be assumed and all transportation charges must be paid by the senders.

All fees must be paid in advance.

More complete details as to the fees for opinions regarding old and modern paintings and other objects of art will be given upon application to the editor of The Art Amateur. In writing, a stamp should be enclosed.

Correspondence.

NOTICE TO TRANSIENT READERS.

Readers of The Art Amateur who buy the magazine from month to month of newsdealers, instead of forwarding their subscriptions by the year, are particularly requested to send AT ONCE their names and addresses to the publisher, so that he may mail to them, for their information and advantage, such circulars as are sent to regular subscribers.

MAGAZINE ILLUSTRATING.

MRS. JAMES H. W., Des Moines, Ia., asks us to say (1) who we consider the best book and magazine illustrators of the day; (2) what is the most reliable book on the subject of illustrating, and intimates a willingness to pay for the information. We do not charge correspondents for answers to questions of this nature. We consider that among living American illustrators the safest for a beginner to study are Mr. Sandham and Mrs. Mary Hallock Foote for wash and gouache drawings; Mr. Abbey and Mr. Reinhart for pen and ink. A very different sort of pen-and-ink work may be studied to advantage in English periodicals, such as The Hobby Horse and The English Illustrated Magazine. The black and white effects of Herbert Horne and the outline work of Walter Crane are particularly good. Linley Sandborne and others in Pencil are also worth studying. In France, Myrbach and Rossi are the illustrators of the day. The former is the better of the two. He works mostly in gouache for reproduction by photo-engraving in tones. Mr. Pennell's new book on "Pen and Ink Work," published by Macmillan & Co., covers that subject in all its parts, giving many examples of recent work and clear instructions about technical matters. It is very costly, though. Mr. Hamerton's "Graphic Arts" is also a useful volume. It can be procured from J. W. Bouton, in New York, and through any considerable book-dealer. The profusely illustrated articles by Professor Knauff on "Pen Drawing for Photo-Engraving" will be published in book form as soon as completed.

F. D. M., Chicago.—See our answers to S. F., Boston, S. E., Troy, and others in the December number. Pen-drawings for reproduction by the photo-engraving processes range in value from say \$10 to \$100 a page of the size of The Art Amateur, according to the skill and reputation of the artist and the character of the work. Carefully shaded drawings, of course, as a rule, are worth more than mere sketches or outline work. Only experienced draughtsmen, however, have any chance for employment on a first-class publication. As in all other occupations calling for special knowledge, a learner cannot reasonably expect to be paid for doing poorly what others make a speciality of doing well.

TO PAINT PLASTER CASTS.

A. J. W., Jefferson Co., Pa.—First rub down carefully with a little fine sand-paper the raised lines that show where the cast is joined; then see that the piece to be painted is free from dust. Having obtained some boiled linseed-oil of good quality, apply it with a paint brush to every part of the cast. The oil will probably be almost as thick as a jelly; if so, warm it, and it will become sufficiently liquid for use. When the oil has soaked in and become dry put on one coat after another until the plaster will absorb no more, then let the work stand for some hours until quite hardened. It is surprising how much oil the plaster will absorb, although some parts are more porous than others, which causes an unequal discoloration; but this is of no consequence. When dry, proceed to paint thinly with the colors selected. About three coats of paint will be necessary, each coat being allowed to dry thoroughly before the next application. The first coat will barely hide the oil stains, the second should make the work look even and the third and last should impart to it richness, solidity and smoothness. Success greatly depends on painting with the color sufficiently thin; if it be too thick, a patchy, uneven surface will be the result, and, worse still, all the delicacies of modelling will be lost. The paint should be no thicker than thin cream. Plaster casts can be made to look exactly like terra-cotta if skillfully treated in the manner described; any shade selected can be matched. When once a cast has been properly manipulated in the manner indicated, it may be washed with impunity.

WOOD-CARVING.

SIR: I wish to obtain guidance and advice in a matter concerning wood-carving, but am uncertain whether my application would come within the scope of your Bureau of Art Information or not. I would say that my position is that of an invalid attempting to practice wood-carving without a knowledge of drawing or the help of a teacher. I should like to submit a specimen of my work for judgment and receive an expert's conscientious opinion as to whether it would be worth my while to go on with the help of a teacher, with a view to future remuneration. If what I desire comes within the scope of your intention, will you kindly send me a circular, stating fees, etc.? N. D. W.

If you desire to send us a specimen of your work, we will give you a detailed criticism of it, with suggestions in regard to how it may be improved, together with our opinion as to your probable success as a wood-carver. Our fee for such criticism is \$3.

CHINA PAINTING QUERIES.

I. L. W., Danbury, Conn.—Dresden colors for flesh painting on china are recommended, for the reason that they lend themselves more readily to producing pure and delicate flesh tints than any others. As they can be used in conjunction with the Lacroix colors, it would seem advisable for those who wish to do finished work in figure painting to avail themselves of their peculiar advantages in this respect. They are becoming so widely appreciated for the purpose named, that all large dealers are now keeping them in stock in addition to the popular Lacroix colors.

F. E. R., Quincy, Ill. You could not obtain a Dresden Belleek tête-à-tête set complete for less than nine or ten dollars. The original Belleek ware is of Irish manufacture, but the Belleek spoken of in our notes is made in this country, and is known as Trenton Belleek. Very pretty French tête-à-tête set can be obtained for the price you mention; one lately imported by Wynne, including a square tray with open handles, costs \$3.75. Extra cups to match the two included in the set can be had for twenty-five cents each. The ware is excellent, considering the price, and the shapes are dainty.

SEGGERS, Brooklyn.—(1) In landscapes the sky is generally painted first. Sky blue is used mixed with a very little ultramarine. Ivory yellow applied with great care serves for the clear spots. (2) If a color fires too light it may be remedied by re-painting, but when it comes out too dark it is safer to leave it as it is, as successive firings will not be apt to improve it.

ANOTHER SWINDLING "AGENT."

MRS. W. P., Maine.—We know no such person as Philip Bentley, and can only repeat in this case what we said in a former number in reference to a similar one, that it is never a wise thing to pay out money to a perfect stranger.